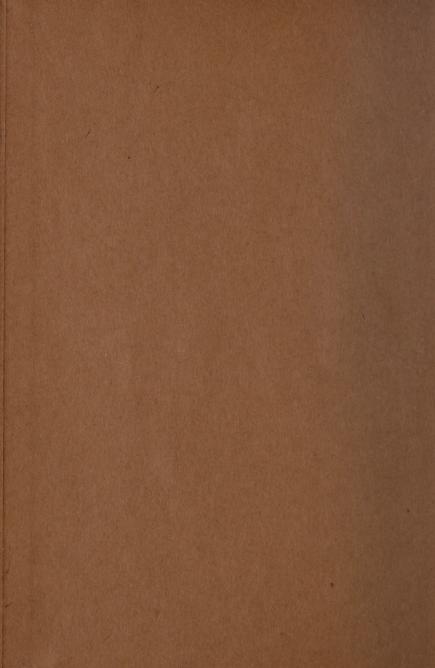
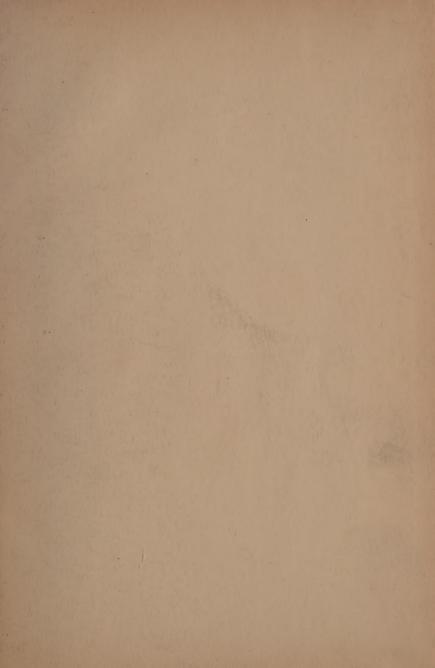
Artistic Hints
Hoyt, Mrs) EC

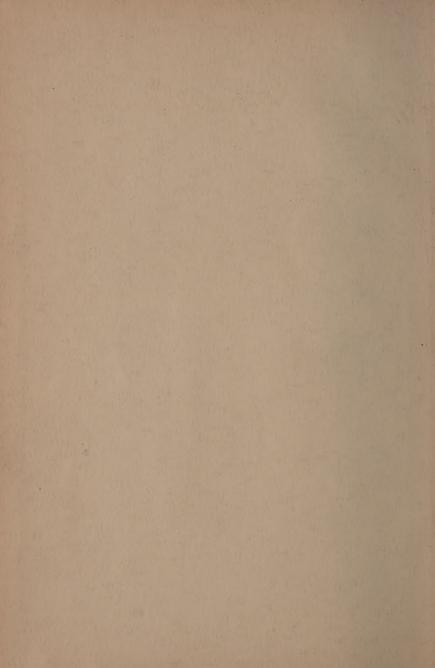




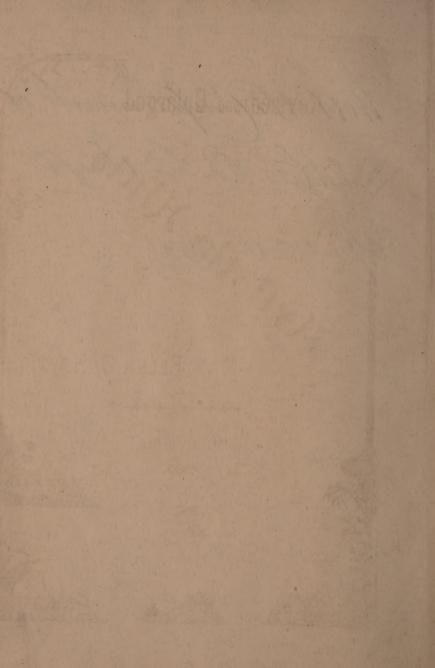


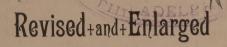






Mors. Dr. Moster Will He Complements if Mrs. E. C. Haft April 26 1881





EDITION

\_OF-\_

-BY---

MRS. ELLEN C. HOYT.

PHILADELPHIA:

1880.

PRESS OF

J. M. GOLDY & SON, 304 BRANCH STREET,

PHILADELPHIA.



- I. HOW TO LEARN TO PAINT.
  - II. MANAGEMENT OF COLOR.
  - III. LIGHTS AND SHADOWS.
  - IV. MANIPULATION OF THE BRUSH.
    - V. COLORS FOR DECORATIVE PAINTING.
  - VI. MIXING COLORS AND THE MANAGEMENT OF COLORS FOR FLOWERS.
- VII. LANDSCAPE AND MARING PAINTING.
- VIII. MOSAIC IMITATIONS.
  - IX. LE MOGES.
    - X. PAINTING ON SATIN IN OIL.

46015.



HE object of this little volume is to be an avenue through which a knowledge of the many phases of the art world may move, and that the lover of or worker in any of the branches of art may find in its pages some answer to, or explanation of whatever they may have need to ask, even though in a limited degree. Never in the history of the world has art extended its domain in new directions with such wonderful ardor. Never has so much private energy been devoted to its advancement. Never before have old and young, rich and poor, shown so much vital force in the persuit of the art of painting. The positive character which modern art is assuming exacts from the student a knowledge of nature, the study of which will ever be a key to unlock the mysteries of the color box.

Within these pages will be found the observations and experiments I have made of form, light, shadow, color and design, or that which through daily intercourse with art matters it has been my privilege to have learned.

I, therefore, dedicate this little book to those who want to paint.

Mrs Ellen C. Avyt.

OHOLES BUILD



## →\*CHAPTER+I\*

#### HOW TO LEARN TO PAINT.

E will suppose the student to already possess some idea of drawing, as that must first be learned. Nature is ever the best and truest copy. Although a novice will not at first discern the delicate tints of light and shadow. vet the form may be truthfully studied and copied. The first thing to learn is not to be in a hurry, but to carefully follow the shape of the flower, supposing the pupil is first learning to paint flowers. A white single petal blossom is casiest. Place the subject at your left side, as the eye moves more readily towards one's left; also, sit with the light coming over the left shoulder. The study may be on a piece of prepared paper or canvass, on which lightly draw the outline of the flower as you see it before you. A small bottle of water will hold the flower steadily in place, and keep it from drooping too soon. It is much more easy to draw it thus than when it lays down. Place each leaf where it should go, by a little indicative form that may be understood, without drawing each detail, as the brush and color would obliterate veins, &c. To begin at the centre is best. Start at a given point of a five-petaled flower, like the dogrose, form the centre circle, then each petal's centre line, and then form the round of the petal. This method generally makes pretty sure of getting each division of the flower in its true place. Make the study the size of the natural flower, and use H. B. lead-pencil for outlining. Lines must be very faint, so as not to show. The colors must be placed on the palette in correct rotation: the White at the extreme right, then Blue, then Reds, Yellows, Greens, Browns and Black, the lightest shade of each color always to the right. Thus the student will soon, from habit, learn the place of each color, and, as she progresses, her brush will almost insensibly go in the right color. A White flower must be laid in with pure White in the lightest places, and the faintest shadows with Black, White and Emerald-green, as nearly all shadows in White flowers are Greenish-grey. These tints are deepened in the darkest parts by adding more of Black, though never so much as to look like a stroke of Black paint. To blend the colors, wipe the brush by passing it between a piece of soft rag, held between the thumb and finger of the left hand, and softly work the White into the shadow. As light penetrates, do not drag the shadow into the bright light of the flower, as it will soil its purity. After each petal, with the little dents and wrinkles, is painted smoothly, paint in the centre stamens or cup, with Chrome-yellow, darkened in its shadows with a touch of Burnt-sienna, if a warm shadow; if a cool, greyish tint is desired, use a little bit of Black with the Yellow; if too crude or raw looking, soften with White or Naples-yellow.

Now the leaves and stems are to be painted. If a bright, clear Green is wanted use the three shades of Zinobergreen, as these are stronger and brighter than the Chromegreens. They are *light or Gelbgruner*; grass or Hellgruner; dark or Dunkelgruner Zinober-green. Form the leaf with the Hell-green modified with a little Burnt-sienna, or lightened with White. Employ the same process of softening

in a graded shadow as explained for the White flower. Where the leaf is darker, use the Dun-green and Burnt-sienna if brownish; Dun-green and White if blueish; if cold deep shade or color, add Black and Dun-green. If very bright light of Yellow tint is needed, do not be tempted to take of the Chrome-vellow as that gives it a strong coarse tone, but use the lightest of Gelb-green and White; for the next darker tint add the Hell-green; and if a bright, clear and very light green is wanted, take Gelb-green, Emerald-green and White; mixing the two Greens together with the brush first, adding the White to suit. If one leaf has a corner turned over, wrong side up, paint that part with Emerald-green and White as most leaves are of a lighter color on the wrong side; if there is a glow of Purple on the wrong side, add a faint touch of Crimson-lake. A shadow will be formed just under the edge of the part turned up, by making a darker line. The stem partakes of the same color, light and shadow as the leaf. The calix also, but be careful to observe the roundness of the cup-shape it may have, by making the light blend softly into the shaded side of the calix. If the leaf turns over light instead of dark, reverse the colors; that is, let the little light piece have a darker hue than the color on which it turns up with the shadow line just under the very edge. Vein with light or dark as in the natural leaf.

There are two lights observed in painting leaves, that one shining on the leaf, and the light shining through it; the first is Bluish, the color of day-light made with a mixture of the Dun, (Dark), Zinober-green and a little White, touch the leaf here and there with the color; the second expression of light through the leaf is made with the lightest (Gelb) Zinober and White which makes the Yellow light, bright, and rich. The leaf should receive those touches of light on the edges or parts that are towards the light, allowing

the dark side to be darker in contrast. To make an effective picture, nature must often be exaggerated, that is, her lights and shadows increased. A very brilliant light may be made with Gelbgruner, Zinober-green. Verdegris and White, or Emerald-green instead of Verdegris; some veins are Crimson-lake; set a palette for White flowers, thus: first, at the right, place White; then Crimson-lake; Chrome-yellow; Emerald-green; Gelbgruner-zinober; Hellgruner; Dunkelgruner; Burnt-sienna; Ivory-black.

## →#CH/HPTER+II#←

#### MANAGEMENT OF COLOR.

O be a good colorist, a knowledge is required of the relation that one color bears to another, how it will combine and harmonize, or how oppose and destroy; what tints to bring near each other or what color to bring between two positive colors.

The term crude and crudeness is often used by connoisseurs. It expresses a certain rawness of tone, a lack of softness. Rarely should a color be used by itself, but with some other color that will give a blending expression. If, for example, you paint a Green grass blade in a solid Green, all the soft sunny hue of grass is lost, and instead, you will have a Green stick about fit to tie up a vine to. But take dark Green and add a little Burnt-sienna, and the Green becomes warmed. A touch of White makes it a Blue-green, which the lightest or Gelbgruner-zinober will transform to a sunny tone. If painted with either of the Zinober-greens alone,

the same crudeness will be observed. Therefore modify the color in using it, with a warm or light tint.

There should always be a certain balance of light and shade, or light and dark, even if only one spray of blossoms is portrayed, as it is by this correct contrast that a work is rendered pleasing. Light must be placed against dark or dark against light; yet dark does not mean raw, strong color, for a Green leaf to be represented in shadow against which a bright, clear Green is to be placed, may require to be painted not a raw, dark Green, but a softened mixture of Grey, with the local color, or a Blueish tone. This will cause the bright or light Green to stand out for contrast. A flower is to be managed in the same way, for if it be painted all in solid local colors, with just little darkened dents, &c., in it, there will be no poetical expression about it. Let a petal be bent so as to be darker than those nearer it, and lighten another petal in contrast. The centre should be darker on one side, or under the edge of the stamens; then paint the tops of stamens quite light. Thus they will appear to stand up.

In painting a small group of flowers, select those whose color is in harmony, or the complimentary color, one with another, for instance a *Yellow* Primrose and *Purple* Pansies, or a deeper golden color with Violets; or, Scarlet-geranium, and a Tea bud or White bud; with bright Green foliage; also, keep something in the background, either a darker flower to throw out the bright one or a spray of Purpelish or Brownish grasses, I use the *ish* to express that the color mentioned should not be positive in tone, but rather *on* the color named.

These few hints may serve to show the general rule to be observed in the management of color.

## →\*CHAPTER+III\*

#### LIGHTS AND SHADOWS.

HE former chapter somewhat treats of the subject of light and shadow, but there are so many forms that a page devoted to the treatment of each effect will not be superfluous, repeating, that strong light and strong shadow give the greatest and most pleasing effects.

In flower painting, always aim at light more than dark; letting the strongest dark be made, when possible, of dark, rich colored flowers or leaves, always in true harmony. It is the object in shadow that gives the brilliancy to the color in the light. Take, for instance, a Red Silk Handkerchief: we know it is all one uniform Red; but crumple it up, and observe how the color brightens at the raised places, or deepens in the dents, while the parts that lie far under, shadowed by another fold or two, are of a deeper, darker Red, not in reality the color of the article when laid out smooth. A shade may express the perspective of a group, for there is as much perspective in a little flower as in the arch of a bridge.

One point to keep in mind is to see where the light comes from. If from the left side all parts that turn towards the left should be the lightest in color, while those that turn towards the right must be in shadow, and the under bits should be painted quite dark, or perhaps with little flecks of light. Do not contradict the rays of light, else the piece will soon lose its character.

Generally it is easier to paint a group with the light over the left shoulder, objects appear more natural, because the eye becomes accustomed to a *left light*. The leaves that form the back of the group may sometimes be lighted from behind, then the flower that touches that lighted group

should be painted more subdued in tone and less defined; also, a dark stem under the flower, but growing lighter on its left edge as it goes down,—beautiful effects are produced by representing a leaf partly under a flower, quite dark, and the rest of the leaf in strong Yellow light, with a little Whiteish edge or a Pink-red edge made with Crimson-lake and White. Thorns are made with the Crimson-lake and White, and a touch of Green on the upper edge of some, but not all; also, a bit of the Yellow-green and White gives a good sharp thorn.

If your light comes directly from *above*, it will make a strong concentration of light and shadow, the under part of course being dark.

#### · Lotola

## →#CHAPTER+IV\*

#### MANIPULATION OF THE BRUSH.

OR flowers, the brush should move the way of the grain of each petal from the outer edge to the centre. To bend down it must go the way of the bend.

Leaves are truest painted (if with sawed edges) by beginning at the centre vein and moving to the outer edge, making the little points in ending; or, if the pupil finds her work looking fringed on the edges, it will be best to work from the outside to the centre, forming the points at commencing.

For bark, the brush moves round the tree trunk for most fruit trees, although some bark is perpendicular in its grain. The brush should be lifted at short invervals, so as to roughen the bark; do not drag the brush the whole length.

For moss, a dotted like manipulation will produce the desired effect.

To paint water, the movement must be horizontal for the light ripples, or for broad effects of sky reflections; but if a grassy bank or stones are shadowed or reflected in the water, the color of the object is carried down into the water space in perpendicular form, and over that the streaks of light, and these again softened with a dry brush, passed gently and rather quickly over the whole reflection *horizontally*.

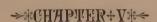
For birds commence at the tail, so that the feathers will over-lay each other; otherwise painted will obliterate the end of the feathers. A long movement will produce the form of the wing feathers of smaller birds; observe with care that the feathers *do not* resemble wool. Sometimes a scallop is formed with the brush by painting a shadow just under the end of the feathers in a slight half circle.

One great trouble with beginners is in painting the Green leaves; they do not have a bulged effect. This can be produced by working the brush in a half circular manner each side the centre vein, this will give that raised look; or, if the leaf is hollow reverse the movement, that is, let the circle be concave. A shadow in the deep part of the leaf will aid the effect.

A Russet-green is obtained by mixing Black, Yellow-ochre and White (very little). If not quite Green enough, drag in a touch of Hellgruner Zinober-green. A light russet is made of Black and Chrome-yellow, or Gelbgruner Zinober-green.

To blend together two colors, or shades in a leaf, the brush must be wiped clean on a rag between the thumb and finger to flatten the brush, then gently draw the *lightest* color into the edge of the darker. The color or grain should be rounded if a leaf is to look *bent*, but if a leaf is broken over,

then allow the colors to join rather harder or severe, almost a line, where the two tints join, it will thus look broken. A Daisy with its many petals is a graceful flower and looks most poetical when its light and wavy petals bend over each other, or stand out twisted a little over. Very strong light on the parts that stand highest will give it the effect of a streak of sunshine on the flower.



#### COLORS FOR DECORATIVE PAINTING.

HE following list of colors will be found sufficient for almost any painting for which oil colors are required.

Cremnitz White. French Ultramarine Blue. Cobalt Blue, Rose Madder. Scarlet Lake, Crimson Lake (English), Chinese Vermilion, Purple Lake. Light Red, Lemon, or Permanent Vellow, Chrome Yellow, Orange Chrome, Yellow Ochre. French Naples Yellow, Reddish Naples Yellow, Italian Pink, Emerald Green. Carmine,

Verdigris, Gelbgruner Zinober (light) Green, Hellgruner " (grass) Dunkelgruner " (dark) Burnt Sienna, Caledonia Brown. Vandyke Brown, Raw Sienna. Transparent Gold Ochre. Ivory Black. Light Naples Yellow. Burnt Umber, Asphaltum, Brown Madder, Copal Varnish and Oil Cup, Spirits Turpentine, Bleached Linseed Oil. Sable Brushes, Nos. 2, 5, 7, 8, 9, Bristle Brushes, assorted sizes, Blender, Palette Knife and Palette, The aforementioned colors may be added to as desired. A drawing board in easel shape, so as to use on a table, as it has a support at the back, which will make as good an easle as one could wish for small pieces, or for traveling or sketching.

Mix one-third Spts. Turpentine and two-thirds Linseed Oil for Slate painting or for decorating Pottery.

## →CHAPTER+VI←

MIXING COLORS AND THE MANAGEMENT OF COLORS FOR FLOWERS.

HE little Blue Forget-me-not is one of the favorite flowers needed in much of the decorated work. To produce the pure Blue—if on canvass or any other surface not to be subjected to heat—the clearest color is made of Cobalt and White, with the darker portions shaded with the Pure Blue color. This tint will turn Greenish in firing, therefore, for a painting on slate, or porcelain as finished like slate, the Cobalt must be set aside. Use instead French Ultramarine-blue and White; this will be darkened very little by firing, and not changed—the Blue holding its own.

Violets. Add French Ultramarine Blue, Rose-madder and White for the lighter tints, and when dry, glaze with a deeper shade made of Permanent Blue, and Crimson-lake, without the White. A glaze is done with transparent color, thinned with a little Linseed Oil on the point of the brush. These colors also use for Purple Pansies. The rich velvet tone is obtained with the dark Purple made more Red or

Blue, as required, by a preponderance of either color. This can be lightened at pleasure with White.

For Pink Roses, use Rose or Pink-madder and White. *Always* add White as the Madder is so thin and transparent, it requires something to give it body, being also slow to dry, the White will aid the drying, and it can be darkened or made a richer Pink, with a glaze afterwards of the Madder, or still darker with Crimson-lake. The Grey shadows in Pink flowers do *not* make with Black, as that kind of Grey will look like paint put on instead of the *in look* the shadow represents, but make the Grey with Crimson-lake, Emerald-green and White, adding either color according to the tint wanted.

Scarlet Geraniums; form the flower with Chinese Vermilion, if in a bright light; mixing a little Crimson-lake with it gives a clearer tint, though not so bright; when dry (if only Vermilion is used) glaze with Rose-madder and darken the petals with the Lake, leaving the brightest places, as Geranium Scarlet is more on the Yellowish shade of Scarlet. But to paint Fuscias the Scarlet is more Purpelish, and therefore the wash or glaze of Crimson-lake will be required over all the Vermilion. Then the brightest parts such as the round of the shoulder of the petals may receive touches of Vermilion and Pink or Rose-madder, and a little fleck of White at the very highest light parts. The Bells of Fucias are of different colors; some are White, some Scarlet, Purple and Pink.

There are Pink flowers that are a Blue-pink, such as the Pink in Apple Blossoms, for these use *English* Crimson-lake and White; darken with Crimson-lake, or if very dark Purpelish-pink, do *not* use Blue, but Purple-lake will be the correct color; not too dark.

Buttercups or any Yellow blossoms, as Jesamine, &c.,

Chrome Yellow for the local color; lighten with White or permanet Yellow, and shadow with Burnt-sienna, if a warm rich tint is desired; or with Black if a Greenish, cool shadow. Beware of the Black being used too strong, as with Chrome Yellow it produces a dark russet Green. Caledonia Brown is also a good shadow color.

Sometimes a Yellow flower is made rich in tone by glazing with Italian Pink. This is not at all a Pink color, but Brownish Yellow, if alone. It can be changed for various uses by mixing it with other transparent colors; a brilliant clear Green, if mixed with either the Dunkelgruner, Zinober-green or with Verdigris; for still darker clear Green with permanent or Prussian Blue.

White flowers are shaded with a mixture of Black, White and Emerald Green, as the shadows of White flowers are always Greenish.

To blend light and shadow, use a soft brush and gently drag the light into the dark, not the dark into the light.

For tree bark, use Caledonia-brown as local color; enrich or warm it with Burnt-sienna, and light it up with French Naples Yellow, or Yellow-ochre and White. Either of these colors are admirable for sun effects on branches.

Birds are painted in colors so numerous that it would be difficult to give a rule, other than to form feathers, by using the brush so that the feathers overlay each other. Commence at the tail and make each layer for itself. A short motion is required; but for tail and wing feathers the motion is long and curved. The eye on a line with the open of the beak.

Dark Scarlet Roses, such as the Jacquemot, should be laid in with Vermillion and Crimson-lake; which, when dry, glaze over with the Lake, this will darken it, repeat the glaze again in the darkest places; also, for those very dark tints use Purple-lake.

Some places are very light, these are made with a little White, added to the Vermilion.

Scarlet Poppies are made with the same management of Vermilion and Crimson-lake.

## →#CHAPTER#VII#~

\* - \* \* - \* - - \*

#### LANDSCAPE MARINE PAINTING.

HESE branches of art are so broad that one can scarcely give a direction regarding them—so many kinds of sky and foliage. But to take a small study of landscape and copy it correctly is always the surest way.

The colors are mixed for Greens in the same combinations as for flowers. The lights and shadows paint in broad patches, which can be detailed at a second painting. The sky must be done with a flat bristle brush, commencing at the left hand upper corner, working diagonally. Lay in the blue or clear sky smooth and even, then the clouds, and their shadow places. Use the blender (a large round brush) in a dotted motion first, then *softly* and *lightly*, in a diagonal way, until the clouds appear soft and fleecy; then, with a clean brush and sun color of White and Naples Yellow (French), edge the clouds. Allow the edges to be thicker than elsewhere, so as to make them stand away from the Blue sky.

The distant sea-water partakes of these same storm colors, painted smooth first, and as the sea, that is the middle distance may catch some light, add transparent gold Ochre,

which changes it to a sea Green tint; but where a wave rises and shows its clear, Green hue just before it curls over into a White foam, add a touch of brighter Green, but not crude or too strong of color. The water dashing against rocks, &c., is done when the rock or boat is quite dry. Then with a dry bristle brush, spray is quite easy to make.

In setting a palette for a landscape, there should be enough color mixed with the palette-knife to do all the sky of a small picture; or, on a placque. The edges of clouds should never be made in scollops, one like another, avoid too much uniformity.

If a sunset, all objects are lighted in the same color or tone that prevails through the sky, either Redish lights or on the Yellow. Points of rock, bark on trees, etc., always keep some part in strong shadow and do not detail distance too much, as it brings objects too close. Allow the warm Browns to come into foregrounds as these are termed the advancing colors.

Suppose you are painting a Swiss or German lake scene,—first, the sky, using Permanent Blue and White; or, Cobalt Blue and White for the top; for some soft grey clouds rolling, in form, add to the sky-blue, a bit of light Red, to the tint desired, darker in the shadows; then with French Naples Yellow and White, mix a sun color, a creamy White, (never pure White alone, it is cold and will not have a sunlight effect at all). With a soft tint, edge the grey clouds, blending parts into the darkened places, keep the edges thick. Now as you are nearing the horizon, it may be given a rosy tone, with the least little bit of Vermilion mixed in the sun color. The distant mountains paint in with blue sky color for the shaded sides but use the same mixture of Fr. Naples Yellow, Vermilion and White for the sun-touched peaks and rocks, then the next nearest may be painted a

little darker by adding Permanent Blue, Light Red, White, for a Blueish-grey, then with Yellow Ochre and White the indication of trees can be made.

Each range of Mountain as it comes nearer in the Landscape becomes a richer, warmer color, by adding Brown Madder, but not too much, then Yellow Ochre again, form tree tops, loosing them in the mist of the declivities,—trees on mountains are also made with touches of Permanent Yellow, or Naples Yellow and Emerald Green. These colors and forms are brought down for reflections in water, which is bluer than the sky, as these Swiss and German Lakes are much bluer waters than American waters are. After the reflections are painted and dry, drag a bristle brush, with a little sky color on it, horizontal or across the lake, this will form ripples, a dash of sun-color at some point where an opening between mountains will admit the light; may be very effectively introduced.

Now the foreground needs careful attention, trees are painted first in mass, of light and shadow, then detail the branches, leaves, lighter and darker as the study calls for. Some strong, warm, brown object in the foreground will greatly aid the atmospheric effect of distance.

Marine painting is a different style, requiring other colors and management from landscape,—stormy skies and angry waters being the most expressive. Draw a horizon line, one-third from the bottom of the canvas, across it. Dark grey clouds are produced with Permanent Blue, light Red, and White for the lighter part, then add Black to represent a storm, use the brush diagonal, allowing the marks to show, which will appear like a driving rain. The distant sea where the dark storm is, should be the same color as the cloud or a trifle bluer; but at the other side, the canvas where a strip of light horizon may show, the water should be a blue color,

4 151 A 4 1

then a middle distance may catch a bit of light, and this is made with transparent Gold Ochre, added to the Blue and White, this greens and brightens the water at the same time. This first painting of sea is done by using the brush horizontal, but the lower part can be made in wave form. White caps make the distant sea, take wave shape, but wave form must be drawn with a brush for the water in the foreground; also, the top-most peaks, as a wave rises up clear, transparent, a pale sea green just ready to curl over with its white crest—for this sea green, use Emerald Green, White, and for some effects, a touch of Italian Pink. The dash of a wave, its foam, spray, wash, etc., use White and Naples Yellow; for more distant parts add blue. Boats are painted with the Browns, Yellow Ochre and White. The little ships off in the mist always aid the perspective and are painted in the misty grey of storm colors, but lighter. A steamer far off with her smoke also gives great interest to a Marine picture of a sea view.

There are many lovely bits of shore views, with fishermen on the wet, reflecting sand; their odd craft drawn up on shore with its limp, brownish sail. Women in red petticoats and large baskets, all give interest and brilliancy to a marine scene.

**—** • • •

## →\*CHHPTER+VIII\*←

#### MOSAIC IMITATIONS.

S the green leaves and stems in Mosaic work are stones, there are few veins and no real Green color like painted leaves. The Green is a dull russet tint, the veins

VOUD

being the natural ones of the stone; therefore it is so cut as to permit the tiny stips or strata of stone to run like veins in a leaf. A turned up edge is a tiny piece of lighter or darker stone, set on the edge of the leaf, which has the right effect of painting.

Now to imitate this, care must be observed not to get the color too vivid. Leaves are made of Black, Yellowochre, White, and if a little brighter tint is wanted, add a touch of lighter Green. Mosaic must *be seen* to be correctly copied.

Pink roses are cut from the inside of a shell, and the Pink therefore is exceedingly delicate, and somewhat striped.

The White should be kept very pure for Jesamine, as in fireing the piece (supposing of course the work is done on slate), it will be turned just yellowish enough to be the right Mosaic tint, which is a little off a pure White color.

There can be but little direction given for this branch of painting, as to copy a real Mosaic is the best teacher or guide.

For the Blue Forget-me-not in Mosaic use, Permanent Blue and White, although sometimes a light Blue made of Prussian Blue instead of the Permanent, has a fine appearance and fires well—it is a Greenish Blue which is quite near the color of the Mosaic Blue, that being the real Turquoise Blue.

Little Red bell flowers are often in Mosaic pieces, these are real coral and Vermilion (English) with a little Crimson Lake to darken, or if a dull Red, use light Red on the darkest or dullest places.

Yellow flowers make with Chrome Yellow and Yellow Ochre, they are seldom, if ever, a bright Yellow.

Dark Blue is a mixed stone used for Morning Glories, the same Blues use as above named, but keep it darker and duller in shadow with a bit of Black. To imitate Mosaic, the real work should be copied, especially the peculiar Greens.

A White rose make with but few petals, or it will not look like Mosaic.

## OF CHAPTER+IXASA

#### HOW TO "LE MOGES."

HIS branch of painting is of recent birth, being a rough, mottled back-ground on vases, placques, etc., but not on canvas.

Get a pottery vase any size, have it coated with a varnish that will dry well, Copal Varnish with a little Spts. of Turpentine is good. When dry, paint, in a clouded style, a back-ground any color desired, the prevailing one is a Bronze-green, dark at base and light to almost White at top, this is not to be blended, but left with the marks of the brush all through it a sort of *criss-cross* look. A loose fluffy flower or bird and spray is painted on it in the same rough way, the outside edges must disappear in the Le Moges coating.

Some have a landscape of a cool, little wood scene that blends off into the ground color of the vase; others are a rich Brown, shading into pale Yellow or Cream color, on which a spray of the Trumpet vine is very beautiful. The flowers should be painted thick, the rolled-over petals must be thicker than the rest.

This is a very fashionable manner of ornamentation, being suitable for large Vestibule Vases, Pedestals, Umbrella

Stands made of Terra Cotta Pipe, etc., the last named are handsomest with Cat-Tails, Grass, Stork, Dragon-Fly, flags and leaves.

A few imported vases are reversed in the coating, being light at base and dark at top. A beautiful pair was a Pinkish Salmon color, dark Red at top, with Blue Ragged Robins and russet Green leaves running through, and a graceful spray of grasses or ferns falling downward.

Very effective vases can be painted in this style, that will compare favorably with the imported ones.

A Brown ground color, with a figure in lighter Browns, is another favorite style. But this slight description will suffice.

## →#CHHPIFR+X#←

#### PAINTING ON SATIN IN OIL COLORS.

HE many beautiful articles one sees made of satin, with lovely designs painted on them, gives a branch of art that is almost a new one—that of painting in *oil colors* on a surface that has always been considered an almost impossible thing to do with any degree of success.

First, your satin should be mounted (if a large piece,) lengthways, so that the stroke of the brush may go the way of the grain of the goods; then have in a cup, a little of the "Satin Liquid" (a preparation for painting on satin or leather), place a drop on the palette and drag into it some White paint, or a very light tint of whatever is the color the flower or leaf that is to be painted, and fix the outline with it; then fill up the entire flower with the plain local color, very light.

The "Liquid" being dark, a white flower will look soiled; never mind that, it will be as pure and lovely when finished as any one could wish. This first-painting or laying-in soon dries and is ready for a final working up: now, cleanse the brush and take the color desired; paint the flower and leaves just as on any other surface, being particular not to go over the outline; the oil in the paint will never run, unless too much is on the brush, or it is pressed too heavily, which will risk squeezing out any liquid that may be in the brush.

Should the manipulation of the brush seem stiff or difficult, use a very little Turpentine; this helps to dry the color and keep it in its original purity.

Little fine grasses, peeping up or around the group, renders the composition soft and Frenchy.

Remember, all Satin Painting should be kept fight in tone and bright Green leaves. A good Green is obtained by making a leaf almost White, or a Greenish White; after this is dry, detail the leaf with a mixture of Verdigris and Italian Pink; use this as a glaze, and then form the veins, etc., with the same and White. Some leaves have the crimson lines, which can be done as nicely as on any other surface.

On Leather is also one of the new ideas in Decorative Painting. Card-cases, wallets, cigar-holders, etc., are made elegant and costly in appearance by the lovely little spray of Forget-me-not, Lily of the Valley, or any tiny flower. Should a mone gram or letter be desired, use the same care to observe the correct outline, and do not allow the brush to touch the surface, except just where it is to be painted, as it is impossible to obliterate the mark. The "Satin Liquid" prevents all fear of running.

Oil Colors can be used with perfect safety on anything

by using Mrs. Hoyt's "Satin Liquid;" even in an album, or on cards or the soft white wood ornaments and frames, as a drop added to a little light color or white will make a firm, dry outline, over which the oil will not run, and inside of which the painting can proceed as in any other way.

Fans are mostly painted in Water Colors, which scale off; and all the beauty is gone when the painting is cracked or off. The Oil Colors remain as long as the fan; and no fear need be felt if the "Satin Liquid" is used for a first painting, and a little Spts. of Turpentine for the second or final work.

Hoping the foregoing pages will prove a timely and efficient aid to the beginner, this chapter will close Artistic Hints.



## WILLIAM E. KERN,

IMPORTER AND DEALER IN

# Ariisis' Maierials,

No. 204 South Eleventh Street,

Below Walnut, West Side,

#### PHILADELPHIA.

## WINSOR & NEWTON'S OIL WATER COLORS.

Lacroix's Colors in Tubes and Powders for China Painting.

AGENT FOR

Devoe's American Oil Colors, equal to Winsor & Newton's.

China, Pottery, Papier Mache and Wood Placques for decorating.

Vases of different designs of English Ivory Ware, China Sleeve Buttons, Tiles, etc.

Black Wood Polished Panels for Oil Painting.

Kern's Superior Gold and Silver Paint.

Brushes for Oil, Water and China Painting.

Easels, Drawing Boards, Paper, Pencils, Rubber, etc.

## China Fired every Day.

Designs for copies for Painting loaned.

Kern's Fixatif for Charcoal, Crayon and Pencil

Drawings.

Tracing and Transfer Paper.

Canvas, Academy and Russells Boards for Oil

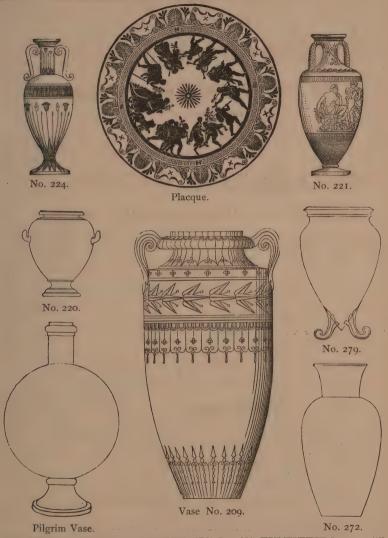
Painting.

Transparent Placques for Oil Painting.

Orders by Mail Promptly attended to.

## MARKET STREET POTTERY,

Established 1810.



We keep constantly in Stock a large variety of

TERRA COTTA VASES, PLACQUES, PILGRIM BOTTLES, &C., &C.

The Vases that we have reproduced embrace some of the most elegant forms in existence

GALLOWAY, GRAFF & CO., 1725 Market St., Philad'a.

## ARTISTS' MATERIALS

#### OF EVERY DESCRIPTION-FO

#### SABLE AND BRISTLE BRUSHES,

Prepared CANVAS,

Academy Boards,

Oil Sketching Paper,

OIL COLORS.

Sketching Umbrellas,

Easels, Palettes.

#### WHATMAN'S WATER COLOR PAPER,

Cottam's Water Color Tablets,

Panels and Solid Sketch Blocks,

Winsor & Newton's WATER COLORS,

Moist Colors in Pans.

Fine Sable Pencils.

Japanned Tin Boxes.

#### MATERIALS FOR PORCELAIN PAINTING,

Lacroix's Tube Colors.

German Enamel Colors,

China Tiles and Placques.

Handsome Flower Patterns.

#### DRAWING PAPER,

Paper in Rolls for Drawing,

Mathematical Instruments.

Crayon Holders and Crayons,

PASTEL COLORS,

Faber's Lead Pencils, Stumps,

India Rubber, India Ink,

Thumb Tacks, Portfolios.

#### DRAWING STUDIES,

STEEL ENGRAVINGS.

CHROMO LITHOGRAPHS,

FRAMING done on reasonable terms.

## JANENTZKY & CO.,

No. 1125 Chestnut Street.

PHILADELPHIA.

SCHOOL AND TEACHERS SUPPLIED.

## →COULTER, LONG & CHMPERNELL

MANUFACTURERS OF

# Slate Tiles,

## →FOR ARTISTS' USE

IN ALL SIZES AND SHAPES,

AND BURNERS OF

# PAINTED TILES,

## 1305 Chestnut Street,

PHILADELPHIA.

We were the first house in Philadelphia to prepare and burn Slate Tiles for Artists' use; have been engaged at the work for more than seven years, and possess every facility for preparing Slate in the very best manner. Our practical experience in the management of furnaces enables us to do the firing of Painted Tiles and Placques in the most successful manner.

We are now supplying and burning Tiles for all the principal cities in the United States.

Orders from abroad will be filled with the same care we bestow upon the work of our local patrons—carefully packed, and shipped safely.



AND STREET



//\.\ /0







## University of Pennsylvania Library Circulation Department

Please return this book as soon as you have finished with it. In order to avoid a fine it must be returned by the latest date stamped below.





751

H 85

151.3



STO